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ABSTRACT

This issue focuses on heritage education, the goal of which is to introduce the historic built environment directly into elementary and secondary school curriculums. Kathlyn Hatch discusses how heritage education's linkage with historic preservation can help students relate to society. Earl Jones assesses the status of heritage education, encouraging further development and enhancement of its national prestige. Gerald Danzer discusses community heritage and the transfer of history between generations using the built environment as the educational medium. Danzer recounts the development of the Chicago Neighborhood History Project which involved students and teachers in the history of their city. Maurie Van Buren surveys heritage education ideas and resources developed and used by educational institutions nationwide. Seven case studies that approach heritage education from various perspectives are presented. James Huhta and Caneta Hankins discuss the Mid-South Humanities Project. Adele Weiler and Linda Edeiken report on Utah's Community History Program. David Brown describes a Staunton, Virginia program which introduces elementary students to the architecture and history of the city. Peter O'Connell discusses the educational programs for teachers and students at Old Sturbridge Village, Massachusetts. Priscilla Goodwin and Elizabeth McCullough detail the development of a U.S. Supreme Court tour that focuses on the building's architecture. Emma Adler describes a Savannah, Georgia heritage education program that presents Georgian history to K-12 students. A 20-item bibliography of heritage education resources is included. (GEA)

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HERITAGE EDUCATION : TEACHING A PRESERVATION ETHIC

Suzanne B. Schell, Guest Editor

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A Heritage at Risk: An Agenda for the Future

by Kathlyn Hatch

America is in the throes of reshaping its dreams, and there are encouraging signs that human history is being interjected into this process. Admittedly a trivial example, current science fiction no longer depicts the typical spacecraft as all new, and instead features a Chippendale chair or some other icon from our culture in the cabin. Just as the forward-looking community is now defined as one with precincts of historic structures, more and more visions of the future are being framed to include the past.

Perhaps the most underrecognized achievement of historic preservation and other disciplines and professions that value and protect our historic patrimony is their role in altering one of the root metaphors of 20th-century culture: that progress flourishes solely within the confines of science and technology and is best expressed by distinctly brand new objects. This process of redefining progress with a greater role for the past, and hence for humankind, has implications for our educational system. Education is a prime arbiter of our future, not only guiding children into adulthood, but also defining for them, through the school curriculum, what constitutes culture and what the individual's role within it should be. Heritage education has a part to play in the current working of this curriculum. Using historic environments in imaginative ways, heritage education programs have already brought cultural concerns to the foreground of students' lives with a vividness that sometimes astonishes educators accustomed to students' penchant for rendering their surroundings as a backdrop for themselves. The importance for historic preservation of strengthening this connection between the individual and his or her culture, and the past and future, is one of the themes of *A Heritage at Risk.*

A Heritage at Risk: A Report on Heritage Education (K–12) is the first national statement on issues in heritage education. Sponsored by the National Council for Preservation Education (NCPE), the report was written to limn a maturing movement on the verge of major expansion. It discusses the relationship between heritage education and historic preservation, presents some issues for decision makers about directions for their programs, and sets a broad framework for long-range planning in heritage education. Since its publication in the fall of 1987, *A Heritage at Risk* has sparked lively discussion of these topics.[1]

The National Council for Preservation Education is a consortium of more than 20 preservation education programs at universities across the country. It has developed standards for undergraduate and graduate education, set guidelines for promotion and tenure of preservation faculty, and established relations with many local, state, national, and international organizations to foster and improve historic preservation at the university level. Now in its second decade, the council has turned attention to another critical area of preservation education—the inclusion of built environmental literacy in the nation's elementary and secondary schools. At its 1986 annual meeting in Kansas City, the council appointed a committee of some of the nation's leading heritage educators at the

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elementary and secondary levels to help guide its activities in this segment of preservation education.[2] This committee's initial work, ***A Heritage at Risk***, will be followed by a set of recommendations for future policy.

As one of its first tasks, the committee sought to define the link between heritage education and historic preservation and identify how historic preservation as a whole benefits from this relationship. ***A Heritage at Risk*** opens with a summary of these discussions:

> OUR HERITAGE IS AT RISK because historic preservation has forgotten about the future. Another generation, now young, will decide what, if anything, will be preserved of the present, and which, if any, of the structures now "saved" will be repaired and renewed. They will make countless individual decisions about their own properties. They will vote, and support or reject public policy and funding measures for preservation. Some will make these decisions directly as public officials. The future of our heritage is, quite literally, in their hands.
>
> OUR HERITAGE IS AT RISK because it is still not perceived by the general public as an important public asset, nor understood as a public good. Over the past quarter century, preservation agencies and organizations have assembled a remarkable public resource in the collection of sites, structures, and districts under their protection, and in the information they have gathered about these properties. This collection is widely recognized for its economic value alone, or considered a benefit only for those directly involved: preservationists, property owners, real estate developers, and the owners of commercial ventures that thrive in popular historic areas.
>
> OUR HERITAGE IS AT RISK because it has lost its power as a broad cultural metaphor. In popular perception, the historic environment has become an exclusive enclave, no longer figuring in discussion of current issues and how to solve them, nor in a collective vision for a better future. Symbolically, this heritage—houses, neighborhoods, industrial sites, downtowns, and other structures and places—is being relegated to increasingly conventional spheres of meaning, such as relatively routine forms of patriotism.
>
> OUR HERITAGE IS AT RISK because it does not seem to relate to most people's private, everyday worlds. It appears detached from what really matters, is not part of family, learning, or life. If historic environments have any current significance in the normal course of daily existence, they are relegated to the periphery, belonging to the marginal areas of recreation, a superficial form of tourism, a mild curiosity.

Heritage education is already addressing some of these problems. At a time when historic preservation has placed great emphasis on the personal rewards of owning and investing in historic properties, heritage education introduces much broader—and deeper—meaning into the message of preservation. Framing the built environment in terms of traditional academic subjects and often using it in imaginative ways, heritage education encourages youngsters to view their surroundings as lifelong resources, as places for finding information, identifying social issues, and achieving personal meaning. For more than a decade, heritage education has been slowly democratizing the historic landscape, making it more accessible to large numbers of young people and their teachers for a widely supported public good: education. By focusing on gains for the future instead of the present, heritage education has helped reorient discussion about historic preservation at the century's end, promoting the kind of long-range goals and plans that may well leave the accomplishments of the last 25 years less vulnerable than they are now to sharp shifts in the economic and political climates.

Issues in Heritage Education

To have a long-range, positive effect on the future of historic environments through education, preservationists must assign long-term funding and talented people to school programs. They must be prepared to sustain this effort for an entire generation of students, working closely with parents, teachers, and school officials to provide an active, continuing discourse with the historic environment as a regular component of these students' studies. For preservationists, the lasting achievement of heritage education programs will have to be measured chiefly in terms of the intensity of this discourse—and the lifelong dialogue with historic places that it sets in motion—and not in terms of the numbers of programs founded or pupils served.

Designing programs. All heritage education programs require developing a relationship with the participants in the education process—members of policy-making bodies, school administrators, teachers, students, and parents. ***A Heritage at Risk*** addresses some of the factors involved in establishing programs and working with these groups:

1) There is no single best model for forming a working relationship with educators. So far, successful partnerships have taken many configurations, involving preservation agencies with groups as diverse as parent-teacher associations, teachers' unions, local school districts and supervisory regions, and state policy groups. The diversity in these partnerships reflects the wide variation among different states and among the country's 84,000 schools. The "best" approach, then, is the one that is designed with the local situation in mind.

2) The current multiformity in heritage education programs represents a positive trend. ***A Heritage at Risk*** points out that this direction has resulted in imaginative work that is tailored for local institutions and answers the requirements of educators more closely than centralized program models and one-size-fits-all materials. It has also spawned an enthusiastic core of supporters within the schools in the individual teachers who are committed to experimenting with historic architecture and who will be far more effective over the long run than large numbers of teachers who try a prepackaged lesson or two and go on to something else.

3) Although frequent and ongoing discussion about heritage education with policy makers at all levels is im-

portant, decision making in education is so decentralized that there is an unusual concentration of power at the level of implementation. Policy forged at the top is then ineffective over the long run unless it has the support and understanding of line educators. This is one of the lessons of the many unsuccessful national reform movements in education, which are met consistently with scattered, half-hearted efforts at the most critical juncture: among administrators and their staff in district schools. It is there that heritage education programs will be accepted or rejected, regardless of the level at which they originate.

4) Among line educators, teachers are probably the most important target group for heritage education programs. To have a long-range effect on the schools, heritage educators must convince the people in charge of day-to-day activity—classroom teachers—of the merits of their programs. It is the teacher who controls the pace of students' learning, the topics that are emphasized, and the specific resources used for instruction. The unprecedented variety and sheer numbers of instructional materials—from commercial publishers, corporations, and nonprofit organizations—are evidence that the country's two million teachers have a large say in determining what is taught, regardless of official policy on curriculum.

Developing curriculum. Curriculum is the critical component for established, effective heritage education programs and far more important than the structure of a program for building a lasting record of achievement with schools and their staff. Heritage education is slowly building a track record in this area. At first programs borrowed heavily from existing work in environmental and museum education and also profited from the push for such innovations within specific subjects as field observation skills or local and family history projects. The working definition of heritage education in *A Heritage at Risk* reflects the broader compass of the field as it matures:

> Heritage education programs introduce the built environment directly into the education process at the elementary-secondary level in arts, humanities, science and vocational courses. They focus primarily on older and historic manmade structures and environments, promoting their use in curriculum as visual resources for teaching knowledge and skills, as artifacts for the study of a continuum of cultures, and as real and actual places that students of all ages can experience, study and evaluate first hand.

Curriculum in heritage education programs focuses on historic environments and the individual buildings—homes, schools, farms, factories, churches, commercial properties, and engineering structures—that constitute them. These structures display a remarkable adaptability for all kinds of approaches to teaching and learning and are especially effective when examples come from a student's own community. Designing curriculum in historic environments, however, almost invariably means uniting the topic with other subjects, for schools rarely offer separate courses in historic architecture, at least not within their required course of study.

The value of historic architecture as an instructional device and its relationship to various academic disciplines are treated at some length in *A Heritage at Risk* and summarized here:

1) Historic architecture is an unusually flexible topic with applications for many academic courses and themes, cross-disciplinary projects, and basic skills and literacies. It has the advantage of making complex, abstract topics more concrete and comprehensible by introducing sensory experience into subjects previously confined to an essentially verbal mode of learning.

2) Infusing the study of historic environments into the elementary-secondary curriculum not only reinforces material covered in traditional subjects, but also follows patterns of learning from the environment that occur in early childhood and continue through the teen years. Through the interaction of student and environment, a heritage curriculum clearly demonstrates the link between classroom topics and students' everyday lives.

3) Students in heritage education programs have practiced at least some of the skills of environmental literacy. They notice and remember their physical surroundings, can represent them in several symbol systems, are able to categorize and compare buildings and place them within patterns, and can detect the probable physical history of individual structures. In the process, they have added a new dimension to their studies and to their lives.

The pedagogical strengths of historic preservation topics have yet to be fully realized. Focusing these topics in ways appropriate for elementary and high school students will come from collaborative efforts between preservationists and educators in teacher training courses and other forums where the two groups can think together about curriculum. More important, cooperative work of this kind provides an opportunity for setting up a regular cycle of experimentation, innovation, testing, and compiling the evaluative data that document the performance of historic architecture in a variety of situations. This documentation will become increasingly significant for heritage education in the future.

Looking Beyond *A Heritage at Risk*

Until we have more experience with heritage education programs, the relationship between these activities and historic preservation cannot be drawn accurately. The border between knowledge and future action is always an uncertain one, and the behavior of students who have participated in a heritage curriculum is no exception. In the short history of heritage education, however, enough evidence exists in the evaluative data of existing programs to suggest that even a cursory acquaintance with historic environments has an impact on students' attitudes toward their surroundings. At the elementary school level, these students have already begun to forge an active vision of the historic environment, no longer viewing it as dull and

undifferentiated scenery, but as a place of meaning—esthetic, cultural, and personal. To link heritage education more directly to historic preservation will probably require more deliberate concentration on helping students understand the connections between themselves and society, for it is here within the nexus of an individual's responsibility to the environment that these students may come to see their own roles in maintaining the esthetic, historical, and ecological wholeness of their community's historic neighborhoods.

To develop a comprehensive pedagogy for historic environments, we as heritage educators will ultimately have to reconcile our ecological view of the world with a social-psychological view of the child. We will have to learn more precisely how youngsters come to know the built world and how their attitudes grow and change as they move through their school years, and we will have to amend the heritage curriculum to develop along with them. Classes in historic preservation topics must also have clearly expressed educational benefits and obvious educational substance. They must take place in the context of academic subjects and encourage students to use these contexts to make sense of the world around them. Most important, heritage education programs must have clearly developed theoretical frameworks made rational for an educational system and tailored for individual curriculums. Only then will the promise of heritage education be fulfilled—for educators, for preservationists, and for all who are concerned about the quality and the survival of everything that is special about our built environment.

Notes

1. Ad Hoc Committee on Elementary-Secondary Education, National Council for Preservation Education, ***A Heritage at Risk: A Report on Heritage Education (K-12)***. Edited by Kathlyn Hatch. Burlington, Vt.: University of Vermont Historic Preservation Program, 1987. Copies are available for $2 prepaid from the Historic Preservation Program, University of Vermont, Burlington, Vt. 05405.
2. Members of the NCPE Committee on Elementary-Secondary Education are Emma Adler, Massie Heritage Center, co-chair; Antoinette Downing, Rhode Island Historical Preservation Commission, co-chair; Caneta Hankins, Center for Historic Preservation, Middle Tennessee State University; Kathlyn Hatch, Lincoln Center, editor; and Barbara Timken, Stoneyard Institute of the Cathedral of St. John the Divine.

A Response to *A Heritage at Risk*

by Earl D. James

The recent national summing up of two major forces in our society—public education, repeatedly characterized as a failure, and historic preservation, generally described as a resounding success—offers an unusual opportunity for heritage educators. Since the 1983 publication of *A Nation at Risk*, the report from the National Commission on Excellence in Education, educators have experienced a burst of discourse on the efficacy of public education, an ongoing debate on curriculum content vs. learning processes, and a general desire to reaffirm what is seen as the rightful place of classical Western cultural achievements in the curriculum of our nation's schools.

Simultaneously, the ascendancy of the historic preservation ethic in the 1980s, just 20-some years after the enactment of the Historic Preservation Act of 1966, evidences the success of an organized and tenacious drive by preservation advocates to strengthen the movement through legislation and appropriations at many government levels. Forty-five thousand National Register properties, thousands of historic districts, and impressive amounts of private money leveraged by government funding all attest to the strength of preservation survey and nomination processes, economically sound tax legislation, and the broadening of public acceptance and support for these initiatives. Public education and historic preservation, for very different reasons, are each at a developmental stage where it is appropriate to ask the question, What next?

Into the breach, with a prescient sense of timing, comes *A Heritage at Risk: A Report on Heritage Education (K-12)*, a concise and richly seasoned statement of the values of heritage education, the current acceptance of heritage education by the larger education community, strategies for integrating heritage education into the traditional

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curriculum, and evaluation of the issues that heritage educators have always faced, both in the museum and on the street.

Primary among these issues is the risk alluded to in the title—that this hard-won body of accumulated wisdom will not be transmitted to a succeeding generation of educators and students. The authors maintain that while heritage education programs have developed considerable acceptance nationally, the failure of historic preservation organizations and school systems alike to provide "consistent and long-term support" and to mainstream heritage education in curriculum development leaves heritage education in a weak and tenuous position for the future. And it does.

This marginal status—accepted but not accredited—is not new to heritage educators, museum educators, or, in some ways, educators of all stripes. Distasteful as it may seem to this often idealistic group of professionals, the solution to this problem probably begins with the political and organizational clout that any interest group must use to usher an agenda into the mainstream.

If *A Heritage at Risk* represents the growth of our professional field to this critical stage, as it appears to do, how do we pursue our goals from here? The recent reassessment of the historic preservation movement offers the practitioners and philosophers of heritage education unusual opportunities for further institutional empowerment. A pamphlet from the Steering Committee of the National Preservation Forum, *A Historic Preservation Challenge*, lists a broad national objective for the future: "meeting the need to establish the leadership and coordination necessary to design and fund a national program of historic preservation education." More specifically, it calls for "the development of curricula for the education of children in kindergarten through high school." Furthermore, the National Endowment for the Humanities, a traditional ally of heritage educators in the struggle to interpret our national collections of buildings and artifacts, in 1987 published a critique of humanities education in the nation. *American Memory: A Report on the Humanities in the Nation's Public Schools* translates the often inchoate message of the back-to-the-basics movement into a well-informed, clearly expressed call for imparting historical knowledge and values in a way that might have come from the authors of *A Heritage at Risk*. NEH chairman Lynne Cheney states, "We put our sense of nationhood at risk by failing to familiarize our young people with the story of how the society in which they live came to be." She goes on to call for increased use of original works and documents in teaching history. Does this sound familiar?

Various other recent reports reinforce the general view that the humanities need to be reemphasized in education and that students need to be taught basic interpretive skills and historical information to form their own understanding of historical documents, works, buildings, and environments. These reports are too numerous to continue to list here, but *A Heritage at Risk* is certainly the most specific and useful for heritage educators. These findings of the Ad Hoc Committee on Elementary-Secondary Education (a committee of the National Council for Preservation Education) represent the distillation of years of work by heritage educators from all over the nation. The authors develop a strong case, based on considerable field experience, for the efficacy of a wide variety of heritage programs. They also provide an impassioned yet intellectually composed description of the strengths and values of the field. The authors make a distinction between national leadership and national programming. They do not recommend a one-size-fits-all approach to heritage education, but rather institutionalized support for state and local practitioners in the form of information exchange on innovative programs, curriculum development strategies, and so on.

In defining the risks to our national heritage, the authors say: "Our heritage is at risk because it does not seem to relate to most people's private, everyday worlds. It appears detached from what really matters, is not part of family, learning, or life. If historic environments have any current significance in the normal course of daily existence, they are relegated to the periphery, belonging to the marginal areas of recreation, a superficial form of tourism, a mild curiosity." With that challenge, with both the wide recognition of the value of today's heritage education programs and the issues so clearly focused by this report, it remains only to establish the vocal, informed national leadership required to place the interpretation of historic buildings permanently on an equal footing with bricks-and-mortar preservation. Heritage education needs to be made a priority in such policy development organizations as the National Historic Preservation Forum and the National Trust for Historic Preservation.

If there is a fault in this report, it is that it stops short of offering even a tentative working list of specific recommendations. Rather, the preface to the report states that it "represents the findings of the committee and . . . points up the issues . . . essential for mapping future policy" and that the committee hopes that response to the report will assist them in framing long-range recommendations to guide the course of heritage education well into the 21st century.

This overly careful approach is unfortunate. Few educators will find any serious fault with the findings, but without a conclusion summarizing them and at least first-draft proposals for a proactive national policy, the report runs the risk of being perceived as just one more report that needs "further study" (a deadly status!) and can therefore be easily shelved. An opportunity has been lost.

Nevertheless, the report could not have been more timely for providing the basis for a professional consensus on the value of moving heritage education a giant step forward in national status. Heritage educators across the country should seize the moment and not let go.

Buildings, Landmarks, and the Quality of Life

by Gerald A. Danzer

Our craft is heritage education. We are trained, as professionals, to look for changes over time, to search out the unique elements in every human situation, to identify those general qualities that make the totality of human experience relevant to today's questions and tomorrow's adults. Our concerns take us into the future as well as the past and the present. What children learn in school is one of our central concerns. However, to translate the insights of our discipline into engaging classroom experiences poses a real challenge. Students are much more apt to think in concrete terms. Their lives are usually intensely focused on the here and now.

Buildings, the structures young people use every day and can readily observe, have often been cited as key resources in social education.[1] Each year for the last several decades has brought increasing interest in landmark designation, historic preservation, and community heritage. The connection between the built environment and the quality of life that is at the center of these discussions seems to demand a place in the school curriculum as well.[2]

It is now commonplace to hear local leaders talking about how landmark structures not only provide common experiences and concrete visual images for a community, but also serve as an index to the social, cultural, and economic health of the community. They spell out the quality of life that a city makes available to its citizens.

Economic health has been, at least until the last few years, seemingly easy to assess. We can total the annual volume of retail sales, or the number of square feet of new construction, or the price per square foot at which it is leased. On the other hand, measuring the quality of life in social and cultural terms is a different matter.

The quality of life is something we have, as a society, not thought about very much. It seems to defy measurement because it eludes statement. Definitions of the quality of life usually come in very personal terms. Rarely can we state all its dimensions; seldom can we agree on how to pursue it.

Gerald A. Danzer is professor of history at the University of Illinois at Chicago, where he directs an M.A. program in the teaching of history. He has written a variety of books and articles, most recently a volume on Public Places *(1987) in the* Nearby History Series *published by the American Association for State and Local History.* *This article is based on a speech originally presented to a meeting of the Landmarks Preservation Council in Chicago.*

The built environment in which we live, move, and have our being has not been, as a whole, specifically designed for contemporary life. We are living in communities constructed largely for past needs. They were built to meet the requirements of the 1960s, or the 1920s, or the 1890s, or even an earlier day. From this fundamental observation, two points naturally follow:

Point A is the realization that every structure was constructed for a specific purpose. We must put ourselves in the shoes of its builders to discover what that purpose was. Then we will be in a position to evaluate how well the structure has served over time. More important, we will then be able to state more effectively what we want our environment to be like in the future. Should our heritage be on display as a series of relic features, with each era receiving due representation?

Point B proceeds naturally from this question. Our physical environment is the result of a whole series of decisions made in the past. The character of each community therefore reflects conscious choices. Usually only a few strands of the fabric are added or replaced in any given year. Heritage education thus insists that utmost care be taken to respect the integrity of the townscape. One test of civilized life is, perhaps, the willingness of a community to listen to yesterday's voices and to glimpse past visions as it utilizes the old structures. This sensitivity to the works of the past has often been cited as a hallmark of intelligent planning.[3]

The Value of the Particular

Without buildings there would be no town. Without particular buildings there would be no neighborhood. Buildings in general—their arrangement, their form, and their function—create the urban environment. But it is specific structures, special arrangements, and characteristic functions that create a sense of place.

Each community has a special character. The physical setting is an essential ingredient in creating this essence. Citizens value this unique sense of place for it is one element out of which they can create an image of self. Who we are is determined, in part, by where we live. A central task of social education as well as urban planning, therefore, is to identify the elements in a community that define it.

The sense of place created by particular structures is important to each one of us. How do we know who we are? Is not our self-concept built on images of specific places and personal attachments? Some years ago an edi-

torial writer in the *New York Times* expressed this idea clearly:

> It is small things remembered, the little corners of the land, the houses, the people that each one loved. We love our country because there was a little tree on a hill, and grass thereon, and a sweet valley below; because the hurdy gurdy man came along on a sunny morning in a city street; because a beach or a farm or a lane or a house that might not seem much to others was once, for each of us, made of magic.[4]

To see the magic in the ordinary—isn't that an ability missing in contemporary life, neglected in public policy, and absent from social studies education in our schools? A half century ago the noted Chicago sculptor, Lorado Taft, waged a personal crusade against the artistic blindness and indifference of the American people. One of his most popular lectures pointed to "Beauty in the Hometown: The Problem of Making a Community Interesting to Itself."

Different people will be interested in different parts and different aspects of a community. A community interesting to all of its people has variety. That is the attraction of a city: by definition it affords variety. The need for diversity also suggests another standard to use in measuring the quality of life: To what extent does the city encourage diversity? Stated in reference to architectural preservation, the criteria might read: Are all periods of its past represented in the community's physical structure? Have the best buildings from each period been preserved? Does the community display a complete heritage?

A Community's Heritage

How does one acquire a heritage? How does a child absorb the past? Historians might list five general ways:

- the obvious forms of history books and courses in school
- the more common media of songs, stories, and historical images
- the almost unconscious realm of language and names
- the formal work of museums, historical societies, and heritage educators
- the architecture and landscape of city and countryside.

Each avenue is really a means of contact between generations. Each also includes significant buildings and leads some observers to conclude that the destruction of landmark structures is just as great a threat to our landscape as oil spills or the destruction of wildlife. And community landmarks cannot be replaced. As we preserve and use distinguished old buildings, we provide, at the same time, cultural roots and a sense of identity.

The presence of old buildings can prompt useful questions in the social studies classroom: How do you feel about this building? Why was it built the way it was? What enduring values does it suggest? How might it influence our relationships with others?[5] In asking these questions, teachers will push students toward the underlying assumptions of our society. In answering these questions, students will begin the search for cultural roots and for the meaning of basic beliefs.

Yesterday's structures preserved and used today may also furnish a stage upon which the past can come to life. To be civilized is, after all, to remember. A generation ago most people were familiar with John T. McCutcheon's celebrated cartoon "Injun Summer." The old man in the cartoon, sitting in a cornfield after the harvest, tells a boy about past times in the haze of autumn. While he is talking, the sheaves turn into Indians. The harvest landscape changes, by magic, into a scene from the previous age.

The cartoon has had an enduring popularity: rural America recalling the life of the woodland Indian. The irony is that most people who have identified with the scene have lived in urban areas. Is it possible that we could serve today's children by playing the role of the old storyteller? Could we use landmark buildings as our corn sheaves to provide a setting for recalling yesterday's experience?

It is a romantic idea—I admit it. But would it help our children experience more fully all the dimensions of life? Would it help them perceive the history and the sociology, the art and the drama of American communities? The view would be subjective, incomplete, and changing, but if it could help young people shape their sense of identity and develop a sense of belonging, then I think it is worthwhile. A function of education is, after all, to build a picture of the world.

When we honor our neighborhood by preserving its best parts, when we cherish our youth by providing them with a living heritage, then we are becoming more civilized and enhancing the quality of life in our communities. These concerns are at the center of heritage education.

Notes

1. Fay D. Metcalf and Matthew T. Downey, *Using Local History in the Classroom* (Nashville, Tenn.: American Association for State and Local History, 1982).
2. The best source is David E. Kyvig and Myron A. Marty, *Nearby History: Exploring the Past around You* (Nashville, Tenn.: American Association for State and Local History, 1982), and the subsequent series edited by the authors with individual volumes on schools, houses, churches, and public places.
3. See *Marshall: A Plan for Preservation* (Marshall, Mich.: Marshall Historical Society, 1963), esp. p. 6; and John Burchard, "Design and Urban Beauty in the Central City," in *The Metropolitan Enigma*, ed. James Q. Wilson (Garden City, N.Y.: Doubleday, 1970), p. 242.
4. Quoted in Rudolph Flesch, *How To Write, Speak, and Think More Effectively* (New York: Harper, 1960), pp. 60–61.
5. See Gerald A. Danzer, "Buildings As Sources: Architecture and the Social Studies," *High School Journal* 57, no. 5 (February 1974): 204–13.

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Ideas and Resources for Heritage Education

by Maurie Van Buren

Americans have a growing interest in exploring the link between past and present. Images of the past have become icons of stability in a culture of rapid change. In our mobile society people are searching for a sense of place. Enthusiasm for visiting museums and historic sites is a sign they view community history as a key to the search.

Traditionally, however, we have relied on schools and textbooks to transmit our cultural heritage and traditions to future generations. According to the National Endowment for the Humanities study, *American Memory: A Report on the Humanities in the Nation's Public Schools*, schools may not be doing a very good job in this regard. "Textbooks are tangible evidence of how little we are doing to make our children shareholders in their cultural heritage," the report says. "Name will be heaped upon name, cause upon cause, until the textbook becomes an over-crowded flea market of disconnected facts."[1]

Textbook publishers who have to meet bureaucratic state and local curriculum guidelines and adoption criteria have made history seem bland and dull to most students. This situation has persisted for 20 years. In a 1968 Harris poll, junior and senior high school students rated history as the most boring subject. Students in a 1983 study rated history their eighth favorite subject, behind math and computers, but just ahead of sex education. Data obtained in the 1987 *American Memory* study showed that two-thirds of the American 17-year-olds surveyed did not know when the Civil War was fought.[2]

The good news is there is a growing grassroots movement that offers a new way to teach history. In contrast to the textbook approach of tracing history from hero to hero and war to war, heritage education views history through the eyes of local people and everyday life. To use an analogy, heritage education is to history what vernacular architecture is to classical architecture.

The goal of the heritage education movement can best be described in the words quoted by Freeman Tilden in *Interpreting Our Heritage*, "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection."[3] The basic approach uses the local community as a learning laboratory and the built environment as the primary teaching tool. But it is important to define heritage education in broader terms. The highly acclaimed *Foxfire* publications, for example, teach students that their cultural heritage is evident through the study of verbal and written folklore, customs and superstitions, gatherings and entertainment, crafts, occupations, food preparation and preservation, personal luxuries, and material culture.

Principles of subjects such as geography, economics, political science, math, art, and history can come alive with examples of their application in a local context. This technique can bring the real world into the classroom and make the subject matter relevant to students' lives. This is what happened in Gainesville, Georgia, as students developed new insight into economics, social history, and the Industrial Revolution by studying the local New Holland mill village, where workers at the turn of the century paid 50 cents per room per week to live in the white frame houses surrounding the textile mill.

In communities across the country, many such innovative programs are being developed to teach young people about their heritage. Educators employ a wide range of disciplines and learning techniques, and programs vary from community to community. When planning and developing heritage education programs, educators can now turn to a range of publications, programs, workshops, and resource materials for guidance.

A periodical that serves as a national information network is *Heritage Education Quarterly*, a resource for the teachers, planners, preservationists, museums, and civic groups involved in creating programs. Published by the nonprofit Preservation Library and Resource Center in Madison, Georgia, the quarterly facilitates an ongoing exchange of ideas by providing case studies and lesson plans that have been field tested.[4]

Knowing that schools regard the lack of resources as a major handicap to heritage education, several organizations have published manuals that make information more accessible to teachers. The American Institute of Architects in Washington, D.C., publishes *The Sourcebook: Learning by Design*, an expandable teacher's reference guide listing resources related to built environment education projects. *Street Smart: An Educational Program on the Physical Environment*, published by the Center for Environmental Design and Education in Cambridge, Massachusetts, is a curriculum package designed to teach students in grades K–8 to explore and interpret their communities. Another example of this kind of tool is *Architecture in Education: A Resource of Imaginative Ideas and Tested Activities*, published by the Foundation for Architecture in Philadelphia.

Maurie Van Buren, an Atlanta-based architectural heritage education consultant, is editor of Heritage Education Quarterly. *She specializes in developing interpretive programs for communities and is currently producing slide lessons and videos for use in schools.*

A popular approach to heritage education is the learning kit. The Kentucky Historical Society created a document kit called "Capitol Ideas" for teachers who accompany school groups visiting the state capitol. The kit includes 22 facsimile maps, photographs, letters, and drawings, a 50-page teacher's guide, and a previsit activity package. Other kits are intended for use by the students themselves. The National Building Museum is developing a series of hands-on kits that will give students an in-depth look at building materials. Each kit will contain objects, models, photographs, documents, and activity cards.

Slides of the local community make excellent teaching tools because they impart a glossiness to the familiar. In New York State, the Architectural Awareness Project for Buffalo developed a series of slide shows on the community's heritage. "Buffalo's Ethnic Neighborhoods," which is offered for school and civic organizations, explores the city's early Irish, German, Italian, and Polish neighborhoods. The Providence Preservation Society in Rhode Island developed an audiovisual program entitled "A New Look at Old Buildings." Available for classroom use, this 20-minute program has a supporting workbook with games and activities.

Videos are easy for teachers to use, and they can make the study of local heritage exciting for students. When the Alabama State Capitol in Montgomery was closed to school groups during its restoration, the Alabama Historical Commission sent the capitol to the students. *The Alabama Capitol: Its History and Restoration*, a 28-minute video accompanied by a teacher's guide, was distributed free to schools throughout Alabama.

Museums have taken a leading role in the heritage education movement. Historic sites such as Drayton Hall in Charleston, South Carolina, are developing community outreach programs, providing teacher workshops, and developing ways to key student field trips into the school curriculum. The Frank Lloyd Wright Home and Studio Foundation in Oak Park, Illinois, provides students and teachers with previsit materials and offers several workshops for students. One of its workshops, "Serendipity Saturday," uses stories, hikes, crafts, and games to create architectural awareness in fourth-to-sixth grade students.

Exhibitions, especially when accompanied by teacher materials and student activities, can be excellent teaching tools. *Field to Factory* is a Smithsonian exhibition that interprets the Afro-American migration from 1915 to 1940 through the eyes of the working class. This exhibition displays commonplace images such as farm implements and the interior of a black tenant house to illustrate cultural heritage. *What Style Is It?*, from the Smithsonian Institution Traveling Exhibition Service, examines 22 of America's most prominent architectural styles. This exhibit, which is accompanied by teacher resources, is based on the best-selling book by the same name published by the National Trust for Historic Preservation.

Walking tours, one of the most common community education tools, can be used effectively to reinforce class work. "Boston by Little Feet" combines literature, history, and architecture in a unique walking tour for students in grades K–6. The Birmingham Historical Society in Alabama uses a variety of treasure hunt games to teach students that downtown is an outdoor classroom. *Color New Haven*, a coloring book designed by the New Haven (Connecticut) Preservation Trust, is intended for use by youngsters as a guide to exploring the city.

Fairs and festivals can be an impetus for heritage education programs. Historic Nashville, Inc., in cooperation with Middle Tennessee State University, sponsors a state history fair and provides teachers with resource notebooks. For the history fair, university students produce exhibitions and media and dramatic presentations.

Teacher workshops are one of the most useful ways to share ideas and information, and their success illustrates that teachers are truly interested in heritage education. Last summer in Kansas City, more than 200 teachers attended a workshop on built environment education sponsored by the American Institute of Architects and a local university. Teachers in Atlanta receive credit for attending "Local History at Your Doorstep," a course offered by the Atlanta Historical Society.

Heritage educators are finding that the best approach is often a combination of a several tools. A workshop introduces teachers to "Stories Buildings Tell," a hands-on resource kit developed by the Historic Landmarks Foundation of Indiana containing audiovisual materials, books, games, field-tested teaching units, and resource materials.

Architects, landscape architects, planners, archivists, historians, and archeologists are some of the professionals who have had direct involvement with the schools. They recognize the importance of sharing their skills with educators to develop programs that integrate concepts and help students interpret their community.

Heritage education programs, as this overview illustrates, come in a variety of forms and utilize principles from several professions in order create educational programs custom-designed to individual communities. Georgia high school student Amy McLain explains why the effort is worthwhile: "I apply my knowledge practically everywhere I go. For instance, when I see an old structure I look at the characteristics of the building and determine what kind of house or structure it is and the date is was built. This is something I really enjoy and will probably use the rest of my life."

Notes

1. Lynne V. Cheney, *American Memory: A Report on the Humanities in the Nation's Public Schools* (Washington, D.C.: National Endowment for the Humanities, 1987), p. 17.
2. Ibid., p. 6.
3. Freeman Tilden, *Interpreting Our Heritage* (Chapel Hill: University of North Carolina Press, 1967), p. 38.
4. *Heritage Education Quarterly*, 498 South Main St., Madison, Ga. 30650; annual subscription rate, $12.

Approaching Heritage Education from Every Angle

Discovering Southern Resources: A Regional Model

by James K. Huhta and Caneta S. Hankins

Parents, teachers, and staff and volunteers in museums and historical organizations in all regions of the country are searching for positive ways to cope with and minimize the effects of the unprecedented growth and change in their communities. In areas that have seen a loss or shift in traditional economic bases, residents are seeking to retain, in some manner, their traditions, family history, and other expressions of community heritage as they see their former way of life disappearing. Perhaps it is the rapid changes characterizing our society that have made heritage education so popular in the last decade.

Heritage education involves the study, appreciation, and conservation of all aspects of a community, including historic architecture, museums and historic sites, landscapes, streetscapes, cemeteries, folkways, photographs, newspapers, documents, court records, family papers and memorabilia, and objects and artifacts. Some individuals and organizations have long realized the value of using community heritage resources to study the past and plan for the future. Articles, publications, and conference presentations that appeared in the 1960s and early 1970s advanced the use of local resources. In general, though, most educators and heritage organizations ignored some of the most effective, accessible, and fascinating teaching materials—the resources of their own communities.

In response to this situation, the Mid-South Humanities Project (MSHP) was established in 1978. Funded by the National Endowment for the Humanities, the project was a two-phase, five-year effort of comprehensive programming including research, curriculum development, training workshops, and support for the educational use of community heritage resources in 10 states (Alabama, Arkansas, Georgia, Indiana, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee).

The genesis of the project was the earlier work of the pioneering degree program in historic preservation established at Middle Tennessee State University (MTSU) in Murfreesboro, Tennessee, in 1973. The preservation program, then as now, emphasizes the nontraditional classroom uses and values of history in modern community and regional planning and development. The initial work of program students across the Mid-South revealed the enormous potential of the remarkably rich and diverse documentary and artifactual resources of the region. These resources—including historic architecture, cemetery studies, oral history, and folk and material culture—offered a treasure trove of learning opportunities for the elementary and secondary school classroom.

The staff devoted the first year of the Mid-South Humanities Project to extensive research, which culminated in a special training manual for classroom teachers and other educators at all levels. A 15-member board of advisors assisted staff in planning and implementing the project. In 1979, teams of teachers from the 10 participating states came to Murfreesboro for a three-week training program. In the academic year following the institute (1979–80), materials and techniques were field tested in the classrooms and organizations of participants. Participants submitted regular reports, and a newsletter featuring their activities was circulated to an interested audience.

A series of two-day workshops for teachers and educators in each project state was the primary activity of the second phase of the MSHP (1980–83). The now experienced teachers who had attended the institute, along with speakers from throughout the state and nation, joined the project staff in conducting workshops entitled "Teaching with Community Heritage Resources." Although the workshops had similar formats, each meeting was planned carefully to meet the needs in the state. Topics included historic architecture, family history, oral history, old photographs, folk culture, cemeteries, printed sources, use of material culture, and the museum and historic house as a resource. One session focused on the teaching of high school English through community resources. An improved edition of the training manual, with revised, updated, and field-tested materials, lesson plans, and activities, complemented and expanded on the workshop sessions.

Workshop participants prepared brief proposals for in-

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corporating the ideas and materials of the workshop into the classroom or the educational program of the organizations they represented. They submitted follow-up reports and brief evaluations at the conclusion of their proposed time frame (usually an academic year) assessing the effectiveness of the workshop materials and approach.

Participants in the Mid-South workshops undertook a variety of activities:

- In Lafayette, Indiana, a teacher designed a unit on the Battle of Tippecanoe that requires critical thinking and provides a variety of writing assignments. Students examine portraits of the principal characters in the battle and try to infer something about their personalities and relationships. Students also compare and contrast primary documents about the battle, analyzing fact, opinion, and the credibility of the author.
- The manager of a battlefield in Louisiana, encouraged by the increased use of the site by teachers who attended the state workshop, expanded an existing slide presentation on the Civil War to include slides of historic buildings still standing in the vicinity as well as those that had been razed.
- The director of a historic house museum in Alabama initiated many new activities for area students and teachers: walking tours, neighborhood mapping, and exercises on reading artifacts.
- An interpretation specialist with the North Carolina Historic Sites Program was among those who shared workshop materials with local school systems. She wrote that teachers constantly remarked on how they had been unaware of the opportunities and facilities available in their own communities.
- An Alabama teacher further observed that these community-based projects could be completed without any special funding or additional equipment.

In its five years of existence and in the time since it officially ended in 1983, the Mid-South Humanities Project has reached an estimated 15,000 educators and several hundred thousand students. The project staff, NEH, and participants are gratified that the effects of the project are ongoing. In 1984 and 1985, for example, Tennessee began plans for a celebration of its past and present called "Homecoming '86." The historic preservation program at MTSU assisted many communities and heritage organizations that chose to restore historic buildings, begin museums, publish histories, or conduct architectural surveys as their special projects for 1986. Educators used MSHP teacher training materials as they planned activities to coincide with and support local "Homecoming '86" efforts. *Hoosier Heritage*, a program and newsletter of the Indiana Department of Education and Indiana Historical Bureau, has featured MSHP materials and the work of teachers who participated. Historic Nashville developed PAST, a heritage education program for the Nashville-Davidson County schools based on the techniques and materials of the MSHP. Because of the popularity and success of this program, the organization also sponsored a well-received statewide workshop. Historic Nashville won an Honor Award from the National Trust for Historic Preservation for PAST, and the Mid-South Humanities Project received the Award of Merit from the American Association for State and Local History.

In 1984, the Tennessee General Assembly established the Center for Historic Preservation at Middle Tennessee State University as one of the first centers of excellence in a public university. With this designation, a new instructional and public service research institute came into being. The experience of the Mid-South Humanities Project became the basis for a major element of the future work of the center.

Educational workshops are a part of the center's ongoing program. The center has sponsored five workshops to date for small community museums and historic sites on the topics of public relations, fund raising and grant writing, collections management, conservation, and historic interiors. Center staff have also conducted workshops for individual sites on topics such as interpretive techniques for docents and educators, the family as visitors, and secondary students at the museum and historic site.

The center continues to fill requests for curriculum materials on community resources, researches and field tests new ideas and materials, makes presentations and disseminates information on heritage topics, assists individual teachers and school systems, and provides consultation services. The center also provided initial funding for and supports the publication of *Heritage Education Quarterly*, a journal of lesson plans, articles, and suggestions by and for educators.

A decade has passed since the MSHP began. Through its efforts and those of many individuals and organizations across the nation who have long recognized the value of studying the history around them, much has been accomplished. In a number of states, heritage education materials are now incorporated into systemwide curriculum and are used as tools to teach the "basics." Classroom teachers recognize the value of these materials to motivate students of all grade and capability levels. An Alabama MSHP participant wrote, "Student attitudes seem much more positive and they are more inquisitive. . . . I feel I am now a better teacher." A teacher of vocational education reported, "This is the first long-term project I have ever assigned which had 100 percent participation, and 100 percent turned them in early or on time! The highest grade was 96, and 98 percent passed. . . . I wholeheartedly concur that the way to teach English is through community history."

Bringing the community into the classroom and sending students into the community also brought about some very positive results, according to the Tennessee high school teacher who wrote: "For years and years you teach and don't know if the community knows you're alive,

much less cares about what you're doing in the classroom. Now it is really rewarding to know that the community is interested in what we are doing. I think this class has done more for better relations between the school and the community than anything that has happened here."

Heritage education activities and units have encouraged teachers, brought them new recognition and respect, and helped to alleviate and prevent professional burnout. From South Carolina, one teacher reported, "I have found local heritage studies to be the most productive way of improving school-community relationships. . . . I refer to my involvement with heritage education as my new mid-life career." And from a Louisiana high school teacher, "I never dreamed that so much history was around me; life will never be the same. How could I have missed all this for so many years?"

The heritage education movement has also enhanced career options. Many school systems have created new positions that provide a local history or community resource coordinator to develop materials and assist teachers in incorporating these ideas into traditional coursework. If the number of advertisements in professional journals is any indication, the museum field has responded by creating more museum education positions.

On the other hand, though, much work remains, and many opportunities are being lost with each teacher or student who does not realize the value of heritage education. A wealth of materials for every grade level exists, but there is no national or regional clearinghouse for disseminating this information to teachers through publications and workshops. Teachers are not being trained in schools of education to include heritage education materials and techniques, especially in social studies and language arts methods courses. Many traditional university history departments do not incorporate heritage education into survey courses and upper-division courses that could provide materials and techniques beneficial to students. Many classroom teachers have not yet been exposed to heritage education ideas. In-service and continuing education courses need to include such options in their offerings. State departments of education must be made aware of the value and necessity of incorporating heritage education as an integral part of the curriculum—not necessarily as a program that requires new staff and funds, but that can complement and enhance the mandated objectives.

We must encourage all heritage educators to take advantage of the opportunities local heritage resources offer. The increased pride and understanding of self, family, neighborhood, community, and nation can lay the basis for a citizenry vitally involved in the decisions that will shape the future of our communities and our nation.

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Meaningful History in Utah: A State Model

by Adele W. Weiler and Linda R. Edeiken

Fourteen years ago, the Utah Heritage Foundation (UHF) initiated its Community History Program to bring preservation into classrooms and neighborhoods in response to requests from public school teachers, required to teach Utah history, who needed supplementary information and materials. This was an opportunity to provide a meaningful and enthusiastic learning experience about Utah's heritage, stimulate an appreciation for the built environment, convey a sense of community pride and stewardship, and cultivate a potential preservation constituency.

The program was composed of two components: outreach classroom programming and in-service teacher training. The concept revolved around the use of local historic sites and buildings as resources for teaching Utah's history—its people, events, technologies, and lifestyles—which would be integrated into the public school social studies curriculum.

Community History grew slowly and steadily, and by

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1985 was a multifaceted program offering schools 15 slide presentations organized into three thematic categories, five walking tours, three historic site tours, several preservation films, and guest speakers. In-service training workshops offered teacher accreditation and accompanying reference materials. This was the year that the National Trust for Historic Preservation bestowed its prestigious Honor Award on the UHF and its education coordinator, Adele W. Weiler, for "excellence and innovative school programs" reaching some 5,000 children each year. Since then, the Community History Program has continued to evolve and grow, adding more tours, slide shows, teacher training, and a parent education component.

The goal of Community History is to provide a social studies enrichment curriculum that utilizes the built environment as a vehicle to explore state and local history in a tangible and exciting way and to convey an understanding of the contributions of the past to our present and future.

The objectives are to develop a program that:

- complements fourth- and seventh-grade social studies coursework through slide shows and tours of significant historic sites, many of which are geographically accessible to school students
- is easy for UHF staff and school district personnel to administer and participate in
- is flexible enough to accommodate changes in direction or focus of the social studies curriculum
- furnishes UHF classroom presenters (who are highly trained volunteers) with manageable class sizes and prepared audiences
- is cost effective and affordable for individual districts, schools, and teachers
- invites and encourages teacher input
- stimulates follow-up learning activities and self-guided walking tours.

Classroom programs presented by UHF volunteers emphasize the history of a building and the people associated with it, the meaning of architectural terms, the location of significant buildings, the interpretation of major historical events and their impact on the built environment, and the development of student walking tours through a historic district, neighborhood, or street. Programs are enlivened with personalities and folklore.

Accreditation, new curriculum ideas, and historical information draw teachers to a series of three in-service training courses that look at various topics from the perspective of historic preservation—transportation, architecture, business and industry, religion, agriculture, and ethnic history. Field trips, guest speakers, reference materials, and slide presentations are combined to acquaint teachers with what the UHF classroom program can offer them, what tours are available, and what resources they can draw upon in the community for additional information.

Commitment by every participant is the key to Community History's survival and popularity as an outreach program. A broad network of support is built through understanding and fulfilling specific educational needs with accurate information, flexibility, and enthusiasm. This network has many participants—school district administrators who give curriculum guidance and financial support, classroom teachers, UHF volunteers who communicate the information, UHF staff who understand the formal education system and coordinate the program, and UHF trustees who raise matching funds and act as community liaisons.

From the beginning, the Community History Program was a cooperative educational effort between the UHF staff and volunteers and Utah's public school system (administrators, teachers, and the Utah State Office of Education). This partnership has been crucial to the program's success. The director of curriculum development of a major Utah school district describes it as having the potential to serve as a model "for the development of quality education and the development of a productive community, promoted with pride. . . . Such an appreciation [of local history] is essential if students, who will become the leaders of the future, are to value and preserve those things which give a community history and continuity. . . . Support of the education programs of the UHF is support of Utah's schools, Utah's values, and the development of a proactive citizenry ready to provide leadership in the twenty-first century." Such support from administrators is essential because it gives the program validity and strength.

The teachers are the grassroots supporters who promote the program by word of mouth as well as in their planning meetings with district administrators. Involved and committed teachers are willing to spend the time preparing for the UHF program, spend still more time debriefing students following the presentation, and weave the material into subsequent lessons and classroom discussions. The preservation education series is not uniformly designed for every teacher or classroom. It is elective and tailored as much as possible to the teacher's specific needs. Visits by the UHF coordinator with teachers who have ordered a class presentation for the first time build trust and interest in the program and show the foundation's desire to meet their particular needs. The large number of teachers who return for more than one in-service training session testifies to their interest in the program and its relevance to their needs.

Another key to the Community History Program is its heavy reliance on volunteerism. The UHF has a strong volunteer program in part because it offers substantial professional development opportunities. These are reflected in the growth of the volunteers from interested citizens with a love of history to enthusiastic, professional classroom presenters. UHF volunteers report that presenting the school programs is very rewarding but requires great personal energy and expense. Volunteers prepare

their own scripts under the guidance of the education coordinator and consulting architects, historians, and architectural historians and then present them to the students. The volunteers have earned high praise from teachers, who have called them "terrific motivators" and "very personable, knowledgeable, and interested presenters who made you feel as if you were part of the past."

The UHF Board of Trustees is a diverse group representing as wide a geographic distribution throughout the state as possible and practical. Trustees are advocates for the Community History Program in their own communities, helping to create and maintain a statewide structure for the program. A trustee serves as the chair of the board's Education Committee, which oversees policy and direction for both adult and school programs. A school education advisory committee is in the process of being formally appointed to provide broader input. The trustees also play an important role in the program's funding. The board raised the revenues for the program until it established a track record. Then the school districts provided funding on a case-by-case basis. Board members also lobby the state legislature for an annual financial allocation that partially underwrites the administrative cost of the program.

For the classroom programs, the foundation-school partnership is executed through a written contract. The UHF provides trained, qualified docents for social studies classrooms. The number of programs is determined by the availability of UHF volunteers and district funding. Teachers who learn about the program during the year may schedule a classroom presentation if time permits and if they support the cost themselves. These teachers are encouraged to mainstream into the program by participating in a full training session.

"Make the Public Aware" brochures are mailed in the fall to every previous participant in either the classroom or the training component. Distributed through the school mail system, the brochure serves as an order form and indicates what presentations are available and what historic sites are open for school tours.

In-service training workshops are organized according to guidelines established jointly by the school district and the foundation. The UHF determines the scope and sequence of the training series and schedules volunteer and professional presenters in conjunction with related field trips. The district provides all duplication and distribution of printed materials. Speaker honorariums are a shared responsibility. Participants are asked to complete an assignment that has practical application to their classwork and is sensitive to the time constraints of busy educators. Many teachers are asked to present their work to their peers. Post-workshop evaluations solicit suggestions and information and are valuable planning tools.

The UHF has begun a pilot program that trains PTA parents, who are valuable links between the historic site and the students, to assist teachers. The PTA supports the ongoing costs of the program. Parents learn how to give a successful walking tour and what they and the students will see on the walk, and they are encouraged to pass on their training (under the teacher's supervision) to new parents the following year. Expectations are established: Parents know that when their children enter the fourth or seventh grades, there is a specific program needing their participation.

In 1987, the UHF participated in the Seventh World Conference of Gifted and Talented Children by overseeing 56 students in designing self-guided walking tours of downtown Salt Lake City for the attendees. The project, called "Students Discovering Cities," resulted in a calendar showcasing students' renderings of Salt Lake City's architectural sites, which they had selected, drawn, and researched.

Several new projects are under way. Videotapes hold much promise in broadening our statewide mission and reaching the outlying rural areas of the state, which have been difficult to reach with UHF volunteers. By the fall of 1988, the communities of Ogden and Salt Lake City will each have a prototype video featuring local historic sites. In addition, a supplementary curriculum-based program, "Four Ways To Get from Here to There," will be developed to introduce fourth-graders to architectural vocabulary. A new in-service teacher workshop on community planning and citizen involvement will be offered to address the broader concerns of change and the decision-making process affecting the form of the built environment. UHF will be looking at ways to widen and strengthen the interdisciplinary appeal of programs and tie in with other areas, such as the science curriculum. Teachers have expressed an interest in more information about construction, engineering, and building materials, for example, possibly with a hands-on activity component.

The value of the Utah Heritage Foundation's Community History Program to the state's public schools was strongly expressed in a 1983 statement introducing a new tour policy for the historic Governor's Mansion by Utah's then First Lady, Norma Matheson: "The impact of the [UHF's] school programs is clearly evident in terms of the quality of the questions asked by the children, as well as the obvious appreciation and interest in the Mansion itself. The difference in the students who have been involved in the school programs, and those who have not, is very apparent. The students recognize the quality of the craftsmanship in the building and have obviously been trained to see the architectural details. Children who have not had the programs seem to wander unseeingly through the rooms. As a result of these observations, a new policy for the Mansion has been suggested: groups of school children will be invited to tour the Mansion only if they have previously had a Utah Heritage Foundation program in their classes."

Exploring Chicago's Heritage: An Urban Model

by Gerald A. Danzer

The city, Lewis Mumford observed a generation ago, is a container, a place where the goods and cumulative records of human achievement are stored: a giant cookie jar in the image of a child and a plate full of possibilities in the vision of a teacher. The city's very structure and pattern, its streets and buildings, public spaces and private places, libraries and museums, warehouses and factories, old-timers and new arrivals all bring the past to the present and look to the future. Here, in Mumford's words, "Time clashes with time: time challenges time."

The idea behind the Chicago Neighborhood History Project, like the Chicago Metro History Fair, was very simple: to make teachers and students aware of the excitement going on around them, to help them tune into the action, and to turn a few parts of the urban fabric into a magical text to be read, a challenge to be encountered, or even a song to be sung. How, in other words, could we help teenagers reach into the cookie jar?

The goal was for the *students* to do the reaching and the tasting. This is the fundamental assumption upon which the Chicago Metro History Fair is based. If we can push the analogy even further, the project aimed to be a basic cookbook to help high school students bake their own cookies. Each process, baking cookies and doing a community history project, really involves three steps. First one must assemble, prepare, and mix the ingredients—the research stage. Second, the cookies must be baked, cooled, and put on a plate, like the production stage in developing a paper or exhibit. The final stage, public presentation and critical evaluation by outside experts, is what makes the contest different from the usual history assignment. History fair projects are special cookies, made for "company," not just family consumption.

The Chicago Metro History Fair was a success from the start. But, as in any competition, the participants and their teachers started asking typical questions: How can we make our projects better? In what ways can we improve our research, our production, or our presentation? How can we improve our chances of winning a prize? These questions were one root of the Chicago Neighborhood History Project. Another came from the directors of the fair and the professional concerns of teachers: How can we extend participation in the fair to more schools? How can we connect the students' projects more directly with the school's curriculum? How can we stir up the enthusiasm of teachers so that it will rub off on their students?

When the director of the history fair and a university professor sat down to write a grant proposal addressing these needs, they conceived a series of bus and walking tours of various Chicago neighborhoods. The fair would take teachers on these tours, and the teachers, armed with maps and guides, could use the tours with their students.

But this idea was not well received in funding agencies or in the schools, so we came up with a revised plan: tours as optional activities in a five- or six-week unit on local history for high school American history courses. This approach would call for more educational materials: lesson plans, student handouts, slide shows, and demonstration activities. We decided to develop a core program that might be of use to teachers and schools in other cities. The program would introduce some of the new social history approaches into the schools, connect local history with the broader themes of American historical development, and utilize some interdisciplinary approaches, reaching out to geography, art, literature, music, and the social sciences. The National Endowment for the Humanities funded a two-year project. The first year would be spent developing the materials, and the second would be devoted to implementing them in the schools.

The staff approached the first meeting of the project's Teachers' Advisory Committee with enthusiasm. But as we met on a cold afternoon in 1981, the sun had already set in Chicago's winter sky. Our spirits soon followed it. A dozen local teachers declared that our project was a good one, but none of them thought they could fit a six-week unit into their already overloaded curriculum. Although teachers wanted to adopt a lesson here or an activity there for their own use, the project seemed headed for dusty files or bottom shelves rather than the hands of students. How could we get to young minds and hearts if we could not even get to the "hands" stage?

I would like to say that the solution to our dilemma came soon, but it did not. Instead the staff put their doubts aside, and with great determination they launched the research stage, which soon faced a major issue of its own: Which neighborhoods would best serve as case studies for the project? Each academic consultant seemed to have a different viewpoint. One focused on racial and ethnic balance, another on geographic spread, a third on historical significance, and a fourth on the availability of materials. While the debate raged, the staff was forced to re-

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examine the nature and content of the unit, indeed its very definition of neighborhood.

Mix and Match

Six months later we somehow reached a consensus in selecting six neighborhoods. Soon afterward the Teachers' Advisory Committee came up with a novel approach to curriculum development: to break the six-week unit into six one-week mini-units, which teachers could then use anytime throughout the year. Each mini-unit would have a different theme, and teachers could pick and choose among them. Each week would be self-contained and would not depend on the others. As we worked with this mix-and-match curriculum we saw some advantages of pushing it even further. If we could make each daily lesson stand on its own we would have a better chance of interesting more teachers in the project. Only a few were interested in a six-week unit, more liked the weekly units, but almost everyone was attracted to several of the individual lessons. Teachers could take our activities and design their own mosaics.

As it turned out, the mix-and-match approach to curriculum development had another unforeseen advantage. When teachers began to look at a variety of lessons, pulling out favorite topics here and there, they began to rethink their entire curriculum. Each one used the materials in his or her own way, becoming a partner in the development process. By encouraging teachers to pick and choose, to adapt and experiment, and to evaluate and make suggestions, the staff developed a splendid professional relationship with a large group of teachers.

Testing the Idea

We spent the first six months of the project getting on track, and we felt we had worked up a full head of steam. The project staff consisted of a director, an administrator, a researcher, a dissemination specialist, and a secretary. All these, except the project researcher, were part-time positions. Continuing personnel changes undoubtedly slowed the project's pace, but new people also provided a way for new ideas and fresh approaches to enter the project.

For example, one new staff member suggested that we try out our ideas on some students before proceeding further. She quickly put together a summer scholars program, funded by the University of Illinois at Chicago, which used a variety of walks, tours, visits to museums, readings, and assignments. The logistical problems of this program effectively ended the "walking through neighborhoods" focus that still lingered in our minds. The students also made it very clear to us that we needed a striking design and vivid graphics to get their attention. At the end of the summer, it was apparent that we needed a graphic designer on the team.

A series of one-day workshops for teachers confirmed what we already knew: our materials lacked a strong focus. Critic teachers demanded a theme to pull the project together and a detailed teacher's manual. We needed a logo, a distinctive design for our materials, an overarching theme, a course design, and a series of individual lesson plans. In other words, we faced a lot of work as we approached the second year of the project.

The design of a logo was a major breakthrough. We went through four or five ideas trying to find a symbol for the project that could also be used as a teaching tool. In the end, an analysis of the logo we selected became the initial lesson of the project. Next, before sending our curriculum materials to the printer, we sent them to various critic readers. This resulted in further delays, but out of it came the overarching theme we had been seeking. Each week and as many lessons as possible would focus on the three central elements in the social studies curriculum: people (the social sciences and the humanities), space (geography), and time (history).

Neighborhood History in Action

By the summer of 1982 the project was in high gear. The first units were eagerly snapped up by teachers. The idea of providing classroom sets for students' use had to be abandoned because of the demand. Each student handout was henceforth designed to be photocopied for classroom use. Presentations at the National Council for the Social Studies, the National Council for Geographic Education, and several other professional groups tested the idea of using these materials as examples for schools in other cities. The positive reception caused us to maintain a focus on the national themes inherent in our local materials, a dimension that, in turn, increased the value of the project for American history classes. By disseminating the first units at the same time we were developing the later materials, we forged a fruitful alliance between theory and practice.

Additional Audiences

Along the way we picked up some additional audiences. Requests for materials came from about 40 states and a dozen foreign countries. In the Chicago area several local historical societies, school districts, and community groups suggested additional projects that would complement our materials. Teachers in junior high schools and elementary schools wanted us to adapt some of the materials for their students. At the other end of the educational spectrum, several colleges and universities were using some of the project lessons in history classes and methods courses.

To follow up on these additional dimensions took another two and a half years, making the project a five-year effort in the end. The NEH supported two more summers of work, one with junior high teachers and one for educators from other midwestern cities. Local business firms and foundations provided a series of additional grants. The net result was that the project eventually produced eight one-week units, a series of slide programs, a model atlas for studying community history, and a newspaper supplement.

To bring the project to appropriate closure, we presented sessions at the American Historical Association and the Organization of American Historians. Since many of the lessons and units were soon out of print, the Chicago Metro History Fair entered into an agreement with the University Press of America to print a book version of the eight weekly units under the title *People, Space, and Time: An Introduction to Community History for Schools* (Lanham, Md., 1986).

Publication in book form enabled teachers to see the project as a unified whole as well as a series of individual units and lessons. The book format also made the project available to a wider audience and enabled it to serve more adequately as a resource for other projects. Professional recognition followed. In 1986 the project received the Superior Achievement Award from the Illinois State Historical Society. In 1987 the American Historical Association bestowed on it the James Harvey Robinson Prize. The citation accompanying this award generously recognized some familiar concerns: "the excellence of scholarship in

all of its parts; the comprehensive coverage of the Chicago area and its integration into U.S. history; the balanced treatment of social classes, races, age groups, and gender; and the usable style of publication." The struggle to find an appropriate curriculum design was also acknowledged: "The materials and their organization allow students and teachers to use their imagination and creativity in the research and understanding of local and national history."

The real test of the project's success thus lies in the hands and the minds of individual students and teachers. The mix-and-match format has made formal evaluation of the project difficult. Funding was not provided for a follow-up study, and perhaps that is just as well. The project at its core was not so much materials or curriculum development, valuable as these aspects may have been. Instead, it was a way of learning and of working together with hundreds of teachers and colleagues. If the project added a few more items to the storehouse that is the city, and if these prove to be useful, that is well and good. But the real excitement came from making our own cookies and sharing them with others, and then watching others assemble ingredients, bake their own batches, and serve them with a sense of pride.

The process of discovery and fulfillment still goes on. The history fair, like the arrival of spring in Chicago, continues to encourage, nourish, and provide a forum for student achievement. The city also endures, at once a container and a neighborhood, a challenge and a celebration, a teacher and a student, a heritage and a future.

Historic Staunton Rediscovered: A Community Model

by David J. Brown

Although heritage education is a major goal for many nonprofit preservation organizations and museums, smaller groups may not have sufficient staff or ready access to consultants to help them reach that goal. In these instances, programs are often developed by volunteers working with limited resources. This was the situation facing Historic Staunton Foundation (HSF). The approach HSF took to meet this challenge might suggest opportunities for similar organizations.

Working at a planning session in the fall of 1983, the board and staff of HSF targeted the development of a heritage education program as a main goal for the 675-member nonprofit preservation organization. With a staff of three and a 15-year history of preservation activity in the Shenandoah Valley community of Staunton, Virginia, HSF had a long list of accomplishments to its credit. To continue the momentum for this work, however, it was necessary to reach a broader audience. A heritage education program in the public school system was seen as the key.

First, the foundation established an education committee. Its members included an architectural history intern from the University of Virginia; a school teacher with architectural and preservation experience; a teacher currently employed in the Staunton public schools, who acted in an advisory capacity to the group; and an HSF volunteer and mother of a school-age child. The committee delineated the framework for the program: a classroom unit that would provide a short but intensive look at Staunton's Victorian buildings.

Next, the intern met with Staunton's school superintendent and curriculum development coordinator. This early contact proved critical, as the support of these individuals ensured the proposed unit a fair trial in the classroom. The intern learned that the public schools were facing reaccreditation and that the local history segment of the curriculum needed improvement. Virginia's *Standards of Learning Objectives*, which describe basic skills required in each grade level, were discussed at this initial meeting. Later pertinent objectives from the state standards were incorporated into the unit.

With the support of the school system, the committee developed a three-day pilot heritage education unit to coincide with the teaching of Virginia history in the fourth grade. The unit included a variety of activities designed to make the students more aware of the history of their immediate surroundings. This pilot program was tested in the classroom of the advisory teacher, where HSF staff, committee members, and representatives from the superintendent's office observed.

Over the next summer and fall the unit was restructured into a week-long program entitled "Exploring Staunton's Victorian Architecture." With this revised material, HSF held an in-service workshop for fourth-grade teachers to explain the program and its development. This session proved to be very helpful, as the pilot teacher was able to speak to her peers about the program and its applicability to their curriculum. This workshop was followed by a systemwide test. The clear success of the test persuaded the Staunton public school system to include this unit in its regular fourth-grade curriculum, beginning in 1987.

Once the program was accepted at the local level, HSF applied for a Preservation Services Fund grant from the National Trust for Historic Preservation to publish the unit in final form and to purchase supplies. The grant was also used to develop a slide presentation on the unit, which describes the content and development of the program.[1]

The activities in the unit are directed to Staunton buildings, but the methods they entail are applicable to other communities. On the first day, the children are introduced to the concept of architecture and its place in the history of their community. Using their map skills, they locate historic buildings on a map of Staunton. They are also introduced to Victorian-era color schemes for buildings and are "commissioned" as painters to paint (actually color) Staunton's grandest Queen Anne–style house.

For the second day, the students begin to study shapes and details in architecture. They look at slides of buildings in Staunton and point out details in the cornices, windows, and porches. An architectural "treasure chest," with details from buildings that have been demolished, allows the children to touch these elements and feel the weight of a bracket or a porch baluster.

After learning about shapes, colors, and details on buildings, the students receive hands-on training in how these elements fit together in a structure. On the third day, they begin to "design" a Victorian-era house. Working in groups of two or three, they put together squares, triangles, and rectangles cut from paper to form the basic structure. Then they add in-scale period details that are included in the unit. After each group designs a house, the

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buildings are pasted on butcher block paper and colored to make a mural of a Victorian neighborhood.

The fourth day brings the students back to Staunton for a study of six photographs of a block of buildings in the city's downtown. These photos span a 90-year period, and the children are given a number of questions to answer. By studying the photographs, they learn about the development of the community and see how life has changed in their city.

On the fifth day, the students take a teacher-led walking tour of downtown Staunton to see firsthand the buildings they have viewed in slides and pictures. Each student completes a set of questions that incorporates elements from every activity in the week-long unit.

The measure of the unit's success can best be summed up in the words of a fourth grader who completed the unit in 1986. Her father, a long-time HSF member, reported that he and his daughter had been driving downtown when she said, "Dad, have you ever looked at all these old buildings in Staunton? We have some really neat buildings in this town!"

Note

1. The slide presentation is available on loan from Historic Staunton Foundation, 120 South Augusta St., Staunton, Va. 24401. Copies of the unit may be purchased for $3.50, prepaid.

Teaching about Community at Old Sturbridge Village: A Museum Model

by Peter S. O'Connell

The Museum Education Department at Old Sturbridge Village—a re-creation of a rural, New England community around the year 1830—has developed workshops and educational materials to help teachers and students use the museum as an educational environment. We also use the museum as a laboratory to show teachers how they can use historical resources of their own communities to create rich, meaningful experiences for their students. After all, students and teachers can visit Old Sturbridge Village only once in a while, but they have virtually unlimited access to their own communities. In training teachers to use the museum and their communities as resources, the primary vehicles are an intensive Teacher Training Institute and the development of educational materials.

Some 25–30 teachers have participated each year in the intensive, graduate-level teacher institute Old Sturbridge Village has offered since 1971. Each teacher learns the social, economic, and political history of rural New England between 1790 and 1840 and, with staff assistance, develops a curriculum unit that utilizes the resources of the museum and his or her own community. These units are intended to help students learn thinking skills as they explore changes in family, work, or community. Teachers devote three weeks in August in addition to 10 follow-up workshops during the school year to the development and implementation of their units.[1]

Because teachers have only a short time to absorb a substantial content and to develop and pilot a curriculum unit, the staff of Old Sturbridge Village developed a variety of model units for teachers to use in teaching and learning about family, work, and community life, the three broad organizing themes used in the Museum Education Department's programs.[2] These themes make investigation of the museum more manageable in a short visit and form the core of social studies curriculum in the elementary and junior high school. Consequently, they are a strong structure around which to organize teacher workshops and source materials. Of the three themes, community is the most abstract and difficult to teach to both teachers and students.

Exhibit and program development teams at Old Sturbridge Village include representatives from the education, publications, interpretation, curatorial, and research departments. Each team member contributes particular strengths to the process. For example, the educators know learning theory, curriculum development, and teaching strategies for elementary-aged children. The interpreters, who work in the living history exhibits, can link visitor interests with the subject matter. The publications specialist brings a knowledge of design and production techniques, while researchers and curators provide knowledge of subject areas and intellectual frameworks for organizing that knowledge. An advisory

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team of teachers contributes ideas to the process and can pilot teaching activities and materials with their students.

In developing teaching models and materials on community life, the team's first task was to investigate the concepts used by scholars of community. From the disciplines of geography, economics, anthropology, and environmental planning, we identified concepts like neighborhood, central place, boundaries, networks (social, political, religious, economic, familial), structure, activities, functions, issues, values, and roles. Because these are not terms students frequently use, we needed to decide on a sequence for introducing them in the classroom and getting students to use the concepts to understand how and why communities change.

Second, we asked how we could best teach students about community life in the past. Jean Piaget has said that all learning is relearning; individuals abstract ideas out of previous experiences and continually revise those concepts by testing them against new experiences. Children have already formed some ideas about how communities look and work through everyday experiences in their own communities. Before we can help them expand their concepts, we must first know how they already think about community life. To begin that process, team members tried to identify particular objects, places, activities, and people that had formed their early concepts of community life.

A third step in developing model curriculums about community involved researching documentary and material culture resources. In assembling teaching materials, we drew on Old Sturbridge Village's collections of objects, buildings, environments, documents, pictures, and other sources to provide the factual detail about patterns of community life in rural New England during the 1830s. Much of the museum's prior research was, however, in a form inappropriate for use with students, and we needed to rework the information so it would be interesting and accessible to them.

We also needed to make the materials and learning experiences easy for teachers to use. In earlier materials development projects, we had given teachers 10 to 15 edited, printed documents accompanied by short suggestions for using them with students. We hoped teachers would expand these suggestions into question sheets, charts, and floor plans or into other activities to help students abstract information from the sources. Teachers later told us, however, that they simply did not have the time or expertise to develop such activities or make choices about materials. They greatly preferred "ready-to-teach" formats.

Finally, we sought existing models for teaching students about community. The most common approaches used walking tours supplemented by materials on architectural styles. Students enjoyed these tours when they used inquiry or participatory teaching techniques, but teachers found their students unable to move beyond architectural style to an understanding of community life. Consequently, David Weitzman's *My Backyard History Book* and our own *Worcester Sourcebook* and *Small Town Sourcebook* became our main models.

From this process, the team identified several teaching strategies for use in the institute and in the development of classroom materials. Because children develop concepts out of their own experience, we asked them to explore a concept in their own community and then apply it in an investigation of community life in 1830. For example, in understanding the ideas of neighborhood and central place, students first draw a map of their own neighborhood complete with all significant buildings, natural features, and streets, and they annotate it with activities they regard as significant. Then they do the same thing for the town center, perhaps after a refresher visit. The teacher next asks the students to draw a circle (boundary) around their neighborhood and to describe what makes it a neighborhood. The specific words the students use ("everyone knows everyone else" or "it's a place where lots of people live, but hardly anyone works in our neighborhood") become the concrete attributes of the more abstract idea of neighborhood. Subsequently, teachers and students use the students' community drawings to map where families meet their needs. This activity helps the students to understand the different functions of neighborhoods and town centers. Professionally drawn maps, such as land use maps, are introduced to expand the students' understanding of both mapping and their community. Historical materials (maps, diaries, and visuals) then provide students with a historical case study in which skills and concepts developed out of their own experience are applied to a new setting. This activity leads to comparisons and contrasts and the use of key ideas to conclude that communities change in form and function in response to such factors as changes in transportation, specialization in the production of goods, and the development of urban centers.

We needed to limit the community concepts to be developed in the student activity booklet that was now taking shape. For example, we decided not to attempt to include political and religious aspects of community life because they were too difficult and tended to be covered in junior and senior high school. We also limited the depth in which any single concept would be developed. For example, while the idea of community celebrations is extremely important for understanding the broader concept of community values as affected by race and ethnic history, a unit on this topic would have been too long and made the booklet too expensive. We wanted to design this unit and booklet as an introduction to community life in both the past and the present. Thus, settlement pat-

terns, changes in transportation, central place, community activities, community functions, and community appearance were chosen as the most important concepts to develop.

In the teacher institute we could go beyond an introduction to explore additional aspects of community life, including the structure and functions of town government, social and political issues, the development of reform movements, and the specific impact on community life of changes in transportation, technology, and urbanization. Additional curriculum units were developed for these community topics for teachers of older students or for those teachers able to explore changes in community life in greater depth. These units were not, however, included in the booklet.

The team decided that the history, appearance, and style of communities as reflected in the architecture of homes and public buildings should be addressed in an introduction to community. Many preservation programs attempt to educate students about the esthetic value of Greek Revival, Georgian, or Victorian structures, but younger students care more about how spaces function than how they look. Rather than teach students facts about architectural styles as ends in themselves, we decided to help students develop their abilities to "read" house styles for evidence of community values in different periods of community history.

Using these principles, various materials and teaching activities were combined into experimental units and piloted with teachers during the Teacher Training Institute. In addition, we drew heavily on teaching modules that teachers had used successfully with their students in previous years. On the basis of these trial experiences, the development team proceeded to design *Community: People and Places*, a 36-page booklet with a two-color cover and black-and-white format. Its activities are graphically illustrated and ready to use with students. It includes a brief background on historical sources and a short bibliography of other useful sources. A guide for teachers is included, but it stops short of being a full-scale curriculum guide complete with objectives, additional teaching resources, detailed teaching strategies, and measures of evaluation. This kind of curriculum guide is the next step in our materials program. Teachers have used the booklet successfully with students, and many of them have launched fuller-scale local history studies of their communities.

The *Community: People and Places* booklet has now replaced the more experimental community materials used in the Teacher Training Institute. More important, it has become a useful tool in short, in-service workshops for communicating how teachers can explore their own communities as a resource. The activities are fun, and the ideas are interesting and meaningful for understanding one's own community life. As we use the booklet in our institute and workshops, we discover other sources and activities that should be added. The teachers' evaluation of the teaching materials and activities, based on their experience in using them with their students, continually refines the quality of the education programs at Old Sturbridge Village.

Notes

1. For a current brochure on the Old Sturbridge Village Teacher Training Institute, write to the Museum Education Department, Old Sturbridge Village, Sturbridge, Mass. 01566. The workshop is open to a limited number of museum educators if space permits.
2. The term "curriculum" is used here to mean a teaching unit that includes stated goals and objectives; an integrated series of teaching resources; activities and strategies organized in a sequence to develop concepts, skills, and attitudes; and a method of evaluating whether the objectives are being accomplished with students.

Further Reading

Community: People and Places: An Old Sturbridge Village Student Activity Booklet. Sturbridge, Mass.: Old Sturbridge Village, 1985. Available from the New England Bookstore at Old Sturbridge Village for $6.95 plus postage and handling. A second student activity booklet on *Family* is available for the same price.

The Small Town Sourcebook, Sturbridge, Mass.: Old Sturbridge Village, 1978. Out of print.

Weitzman, David. *My Backyard History Book*. Boston: Little, Brown, 1975.

———. *Underfoot: An Everyday Guide to Exploring the American Past*. New York: Charles Scribner's Sons, 1976.

The Worcester Sourcebook. Sturbridge, Mass.: Old Sturbridge Village, 1978. Available from the New England Bookstore at Old Sturbridge Village for $15 plus postage and handling. Includes a teacher guide.

Touring the U.S. Supreme Court: A Public Building Model

by Priscilla Goodwin and Elizabeth McCullough

Public buildings mark America's urban landscapes. Yet they occupy a small part of America's architectural consciousness. Most architectural observers focus on commercial and residential buildings. Public structures are perceived as uninviting, cold, the repositories of bureaucracies—or they are taken for granted.

The typical tour of a public building focuses on what makes it unique, not on its function as public architecture. The tour might mention the public purpose of the building, but it rarely examines the way the need for public space influenced the architectural design. The tour almost never compares the building to other public buildings. As a result, few people view public buildings—courthouses, city halls, federal buildings, libraries, and railroad stations—as an architectural genre.

In fact, however, public buildings do share obvious characteristics and represent an architectural tradition rich with meaning, symbolism, and esthetics. These structures reflect the ideals that their communities envision for public life. They serve the communities in which they are built. Their construction is financed by the public and supervised by governmental commissions. And they are open to the public.

Convinced of the need for more comprehensive interpretation of public buildings, we set out in the summer of 1987 to develop an architectural tour of the Supreme Court of the United States. Our aim was twofold: to help visitors to the Supreme Court learn about the architecture of the building, and to help them develop skills in observation that they might use in looking at other public buildings. Both are worthy causes. The Supreme Court Building, completed on Capitol Hill in 1935, exemplifies many of the best qualities of Neoclassicism. Moreover, in a city replete with public buildings—and Neoclassical ones at that—most people still need assistance in looking at a public structure and understanding why it looks the way it does. The gap seemed an important one to fill.

Beyond the obvious—that the Supreme Court Building is the home of the highest court in the land, the head of the federal judiciary—we wanted visitors to the Court to consider the correlation between function and architecture. For example, the building's facade is balanced, rational, and clearly organized. Perhaps the Supreme Court Building, like so many federal buildings in our nation's capital, exemplifies these Neoclassical characteristics because the values of this architectural style mirror our own hopes for our federal government. Cass Gilbert, the architect of the building, said that good design of public buildings "is an inspiration toward patriotism and good citizenship. It encourages just pride in the state, and is an education to on-coming generations. . . . It supplements the education furnished by the public school and the university—it is a symbol of the utilization, culture and ideals of our country."

Priscilla Goodwin is tour director at the Supreme Court, where she is responsible for educational programming. Elizabeth McCullough, currently museum specialist in the Division of Musical History at the National Museum of American History, worked as an architectural researcher at the Supreme Court.

Planning and Researching the Tour

We began developing this tour by thinking about our audience. Of approximately 800,000 visitors to the Supreme Court Building every year, about 150,000 participate in tour programs. Many who take the tour that focuses on the role of the Court and the work of the justices want to learn additional information about the building's architecture. Other visitors are interested only in the building. We conceived the architectural tour with this audience in mind—primarily adults who are not necessarily architects or architectural historians but who like visiting and learning about historic buildings.

We then clarified the goals of the tour: to examine the architecture of the Supreme Court Building, to encourage visitors to get beyond the physical structure and think about why the building looks the way it does, and to teach looking skills that can be used when visiting other public buildings.

Examining primary sources to establish the tour's basis proved exciting. A majority of these materials are located in the Supreme Court's archives. Gilbert's original architectural sketches, floor plans, correspondence, and diary entries were crucial to understanding his ideas and the development of his architectural forms throughout his career. Photographs of the Supreme Court Building from the 1920s and 1930s enabled us to examine the structure in all stages of construction. Detailed photographs and close-ups allowed us to study parts of the building not easily accessible or recognizable when standing at ground level. Supreme Court Building Commission Reports, minutes from commission meetings, and contract specifications permitted us to pinpoint names, dates, workers, and artisans. Learning about the obstacles the commission faced and how they were overcome supplied a valuable perspective. Newspaper articles dating from the period proved useful as well.

We also undertook several oral history projects and developed new information. Because the Supreme Court

Building was built only 50 years ago, some artisans and workers who worked on it are still alive. In fact, relatives of some of the workers are currently employed by the Court. We conducted a fascinating interview with J. B. Jones of the Grey Knox Marble Company, who cut the majority of the marble used in the building. Through other interviews, we encountered undocumented material regarding the painting and gold leaf on the ceilings.

As part of our research, we visited public buildings, participated in tours, and talked to local historians. In particular, we looked at other buildings designed by Cass Gilbert in Washington, including the United States Chamber of Commerce and the Treasury Building Annex. Secondary sources such as books on architectural history also provided helpful information.

The tour we developed was based on more than architectural research, however. We also sought to incorporate learning strategies that we hoped would engage visitors' interest and increase their level of involvement. We wanted to offer more than a lecture about the building and wanted our visitors to learn from various types of information. We knew that questions posed in different spaces and rooms both inside and outside the building would encourage visitors to look and to react. We also identified quotations from the architect for use in the tour to encourage visitors to share their thoughts and learn from each other. Original construction photographs and floor plans of the building were incorporated into the tour so that visitors would achieve a better understanding of the building as a whole.

The Supreme Court Building Tour

The tour begins on the outside terrace with a focus on the building's exterior and its impression upon the visitor. As the tour includes both the west (front) and east (back) facades, the group walks around the entire structure. Cass Gilbert was very concerned with the "overall monumental effect" of the structure, and the tour explores his goals for the building's design. Included in the introduction are quotations from Cass Gilbert and a discussion of the architectural development of Washington that provides context and background for comparison. The reason the particular site was chosen for the Supreme Court is covered as well as its relationship to other buildings nearby.

After the introduction, the tour focuses on the building itself. Two questions are posed to visitors when they are standing in front of the structure: Where would you expect the Courtroom to be located in the building? Where would you expect the offices to be? These questions encourage visitors to think of why the building looks as it does in terms of its function. Examining the outside of the building gives clues to what is inside. Visitors often do not realize that they already know the answers to these questions until they are asked directly. Learning to look at a building and understanding why it looks the way it does are skills that can be applied to any other building, public or private. This visual skill is one of the concepts we would like visitors to take away from the tour.

In addition to viewing the building's overall form, visitors are encouraged to look at design elements, sculptural groups, and classical motifs that are part of the building's exterior. When they see these elements repeated in the building's interior, they are able to recognize them. Several architectural terms are introduced, such as Corinthian, Ionic, Doric, pediment, and frieze. Classical symbols are explained, such as swag designs, acanthus leaves, and anthemions (designs of palmettes). In addition there are symbols related to the function of the Supreme Court. The eagle carved in each exterior corinthian capital is a national symbol. The owl and lamp motifs embody wisdom, while the scales of justice, books, and scrolls represent law. Again, the function of the building becomes obvious when one looks at its architectural design.

As the tour progresses to the building's interior, the visitors have already begun to visualize and expect certain patterns. They go through the bronze doors, sculpted in low relief, into the Entrance Hall. In the Great Hall, before we enter the Courtroom, a floor plan is distributed to the group. Many are surprised to see that the building is actually square, and not a rectangular, templelike form. The visitor's attention is drawn to the building's well-known features—the Courtroom and the two self-supporting marble staircases—as well as its more intimate areas, such as the third-floor library, interior courtyards, and the ornate conference rooms. The tour concludes around a small-scale model of the Supreme Court Building that the architect designed before he was awarded the contract from the Supreme Court Building Commission. This model gives visitors an overview of all they have seen, and additional quotation cards are presented here. Closing with this activity gives the visitors a chance to think about what they have just seen and learned in a way that allows their own ideas to emerge.

Evaluating the Tour

Formative evaluation of the tour is being conducted in two stages. Before the tour was first given to the public in October 1987, other museum educators were invited to participate in a test tour and complete a one-page questionnaire. Some examples of questions are: Which of the following topics are themes of this tour? What parts of the tour, if any, would you omit? The educators' comments were especially helpful in showing us where the tour should be cut back and where its themes should be more clearly delineated. The second stage of evaluation involves the visitors themselves. As tours progress, we are asking visitors to complete a similar questionnaire.

Developing the architectural tour of the Supreme Court is a continuing process. We have learned a great deal in the course of our work and are convinced that collabora-

tion between a researcher and an educator has been productive, ensuring that the tour has a solid scholarly foundation and is an effective learning experience for the visitor. We are also convinced that architectural tours of public buildings can provide visitors with the ability to understand their environment better, to look at a public building and ask themselves why it looks the way it does, and, best of all, to see a building new to them and realize that they already know a little something about it.

Further Reading

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Savannah's Schools Interpret Local Heritage: A School Model

by Emma M. Adler

Over the past 13 years, a historically and architecturally significant public school building in Savannah, Georgia, has been developed into a heritage interpretation center. Its model heritage education program serves students in grades K–12 from both public and private schools. The work has been accomplished with leadership from the Friends of Massie Committee, a group of interested citizens working in partnership with the Savannah–Chatham County Board of Public Education and with school administrators. The board of education continues to own the building and to operate the program.

Massie School, located today in Savannah's National Historic District, was built in 1856 as the city's first public school. In 1974 it was closed as a regular school because it did not meet state standards. In October 1975 the Savannah–Chatham County Board of Public Education created the Friends of Massie Committee, which has been responsible for the development of the Massie Heritage Interpretation Center. This committee includes members of the board of education, the school administration, and interested citizens.

Matching grants from the Georgia Bicentennial Commission and the state preservation office made possible the restoration of the school's exterior, and subsequently the building was named to the National Register of Historic Places. Grants from the National Endowment for the Arts, the Georgia Endowment for the Humanities, and local foundations have supported the installation of permanent teaching exhibits that serve as dynamic and flexible points of departure for in-depth study of Savannah.

Massie's heritage education program was initiated in 1977 when a teacher was assigned to assist with curriculum planning and development, schedule student visits to Massie, and conduct field trips that reinforced units of study. Instructional objectives included an emphasis on local history, the history of public education, Savannah's city plan and development from 1733 to 1856, and the city's architectural heritage. The program, designed for elementary, middle, and high school students, was available to private as well as public schools. The school system's social studies and English coordinators developed instructional units for grades 4–12 on Massie's history and architecture, and the system's art department assembled an exhibit on the history of the school using research material provided by a past superintendent.

The next year, a unit on James Edward Oglethorpe, the founder of the Georgia colony, was developed for use in middle schools. During the city's annual Georgia Week celebration, General Oglethorpe, in costume, visited the schools that had used the unit. In each succeeding year a unit of study on an important Georgian has been developed for use in middle schools during Georgia Week.

Over the years three permanent teaching exhibits made possible by substantial grants have been installed on the school's main floor. *The Elements of Greek, Roman, and*

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Gothic Architecture: Their Influence on Savannah's Architectural Heritage features large murals of the Parthenon, Colosseum, and Notre Dame Cathedral, juxtaposed with smaller panels of important Greek, Roman, and Gothic Revival buildings in Savannah. A Corinthian capital on loan from the Telfair Academy of Arts and Sciences and a 13-minute slide survey on the history of architecture are also part of the exhibit.

A 1983 gift of artifacts from the Historic Savannah Foundation resulted in an exhibit entitled *Savannah's Victorian Era: Loss and Regeneration*. This installation brings Savannah's Victorian period into focus. In 1985 *Savannah's City Plan: A Unique Environment for a Diverse Citizenry* was put in place. It features a three-dimensional model of Savannah's National Historic District, and panels on the surrounding walls show the growth of the city from colonial days to the present.

Also in 1985 the Massie Heritage Interpretation Center hosted a regional conference on heritage education. For the conference, the site administrator and the social studies coordinator prepared instructional sheets on *How To Set Up a Heritage Education Program in Your Community* and *How To Develop Curriculum for a Heritage Education Program*. The center also published a sample curriculum booklet. It includes an overview of the heritage education program and lessons for upper elementary, middle, and high school students, with objectives integrated into the social studies curriculum by grade.

Throughout these years, the center has coordinated heritage studies programs in all disciplines and at each grade level of the school system's core curriculum. It promotes interdisciplinary studies and provides for cooperation among departments, public and private schools, and other institutions in the community. Programs respond to specific requirements and interests of classroom teachers, and in many cases unique activities are developed for a particular group.

Other programs examine the Greek and Roman origins of Savannah's grid plan. They encourage students to approach buildings as artifacts to be analyzed and placed in the development of Western civilization. Savannah's ethnic diversity is also an emphasis of the center's heritage studies programs. In addition, the center has developed 19th-century classroom activities and walking tours that focus on history and architecture.

For Georgia's 250th anniversary, the center prepared *Teaching Georgia's Colonial History at a Town Meeting Assembly*. It includes units on colonial leaders that had been developed for Georgia Week celebrations as well as a suggested format for a town meeting assembly. The publication was circulated to every school district in Georgia, and students throughout the state came to Savannah on Georgia Day 1983 to take part in the 250th anniversary of the founding of the colony.

By the end of 1985, the results of 10 years' work were very gratifying. Widely acclaimed teaching installations were in place in Massie's main-floor rooms, and a period costume room was established. The following year, when the center's research library opened, every room in the Massie School had been renovated and was in service to the schools and the community. The center and its programs received an Award of Excellence from the State Board of the American Institute of Architects, and in 1987 they received the Governor's Award for the Humanities.

Today the center is staffed by a part-time administrator, a part-time curriculum coordinator, a heritage education teacher, a period costume resource teacher, a part-time media specialist, a secretary, and a custodian. In its "mature" years, the Massie Center will continue to serve teachers, students, and the community. Teacher training institutes are projected, and plans are being developed to reinforce the general knowledge of the classroom teacher in response to the findings of the Carnegie and Holmes reports and the report of the National Endowment for the Humanities.

These reports emphasize the deplorable fact that the traditional liberal arts core curriculum has been lost in schools throughout the United States. The Massie Center has a firm commitment to counter this trend. Those responsible for program development are convinced that if this country is to retain leadership in the 21st century, our educational institutions must produce people who can see the present in terms of the past and anticipate the future in the light of both.

Further Reading

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The following publications of the Savannah-Chatham County Board of Public Education are available from the Massie Heritage Interpretation Center, 207 East Gordon St., Savannah, Ga. 31401: *How To Develop Curriculum for a Heritage Education Program; How To Set Up a Heritage Education Program in Your Community; Sample Curriculum Booklet; Teaching Georgia's Colonial History at a Town Meeting Assembly*.